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may well have expelled the demon. At any rate, this remedy may have had a most powerful effect on Sara. It may seem strange that asafetida should have been used for incense, but this gum-resin is relished as a condiment, not only in Persia and India, but also in France, and in Northern Abyssinia it is chewed like a quid of tobacco in this country or betel-nuts in the East (BL 79). In England, valerian (*setwall*) was used for sachets in the sixteenth century. The nard-plant, from the base of which the famous perfumed unguent of the ancients, known as spikenard, was derived, is closely allied to valerian. The odor of *Nardostachys Jatamansi* is intermediate between valerian and patchouli which gives their peculiar perfume to India ink and Indian shawls. Hysteria (or *neuromimesis*) is essentially a lack of inhibitory power, and something nasty or dreaded may induce sufficient inhibitory power. A hysterical fit may be prevented or checked if the patient is threatened with something particularly disagreeable.

As to the cure of Tobit's blindness, Tobias may have tattooed Tobit's leucomata (Tob. 2 10) *i. e.* white opacities of the cornea with the soot of the charred incense mixed with the (evaporated and dried) gall of the dolphin. Black-lead or crayon drawings are set with a coating of ox-gall. The treatment administered by Tobias did not cure his father's blindness, it consisted merely in pigmentation of the leucomata (EB 1455). Cf. PAPS 40, 71—95.

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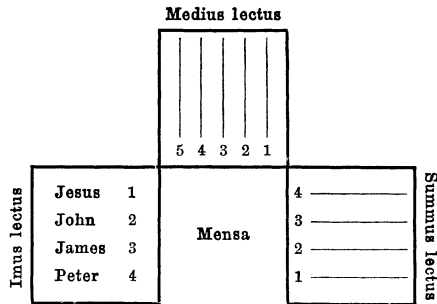
PAUL HAUPT

The Last Supper

When we speak of the Last Supper we generally associate with it Leonardo da Vinci's famous painting at Milan, which has become for all Christendom the typical representation of the scene (EB¹¹ 16, 447^b). But the Master and His disciples were not seated along the far side and the two ends of a narrow table, with the disciples ranged in equal numbers on His right and left. In Leonardo's picture Jesus sits in the center, and John and Peter next to Him on the right hand side of the

Lord, while John's brother James has the first seat on the left side (see Brockhaus¹⁴ 11, 83). In Mark 10 37 James and John ask Jesus, Grant unto us that we may sit, one on Thy right hand, and the other on Thy left hand, in Thy glory. Here *καθῆσθαι* is used, not *κατακείσθαι* or *κατακλιθῆναι* which we find in the Greek original wherever the English Bible has *to sit at meat*, although the Latin Bible has *accumbere*, *recumbere*, or *discumbere*. Meals were eaten in a recumbent posture. Accubation, derived from the East, was introduced in Rome after the first Punic War (264—240). Nor did it prevail in the Homeric times of Greece (BL 68). For the *chief places* (AV, *uppermost rooms*) at feasts the Greek text has *πρωτοκλισία*. For *sat at meat* (Matt. 9 10) RV gives in the margin: Gr. *reclined*: and so always (cf. Mark 14 18; Luke 9 14).

If the Last Supper was arranged according to the Roman fashion, there would have been three couches on three sides of a square table. Jesus would have occupied the couch on the left



side, and the place of honor would have been, not the place before the place of the host at the rear end of the left couch, but the place (*locus consularis*) at the left end of the couch behind the table (cf. Hor. Sat. 2, 8, 20—23). Ἀνάγαιον μέγα ἐστρωμένον ἑτοιμον (Mark 14 15) means *a large dining-room bedded and ready*, i. e. provided with dining-couches (*lecti strati*, *triclinia strata*) and the table set. In the Odyssey we often find *ὀνειάτα ἑτοιμα*; Theocritus (13, 63) says *ἐτοιματάτη δαίς* (cf. also Luke 14 17; Matt. 22 4. 8). Στρωμνή denotes a *couch* (e. g. Plato,

Prot. 12, A). 'Εστρωμένον in this connection does not mean *paved or carpeted or furnished or provided with cushions*.

Each couch was usually occupied by three persons, but to accommodate Jesus and His twelve disciples, two of the three couches must have been occupied by four (*cf.* *Hor. Sat.* 1, 4, 86) and one, by five. The three disciples on Jesus' couch were no doubt Peter, James, and John (*cf.* *Mark* 5 37; 9 2; 14 33): Peter in front, then James, then his brother John, and finally Jesus. The left couch was generally reserved for the host and his family. When John wanted to ask the Master a question, he leaned back toward the breast of Jesus behind him. Both rested on the couch in a semi-sitting position, supported on the left elbow. 'Αναπεσὼν ἐπὶ τὸ στήθος τοῦ Ἰησοῦ (*John* 13, 25) means *leaning back toward Jesus' breast, not lying on Jesus' breast* (contrast Wellhausen, *Luc.* 91) and ἦν ἀνακείμενος εἰς ἐκ τῶν μαθητῶν αὐτοῦ ἐν τῷ κόλπῳ τοῦ Ἰησοῦ, ὃν ἠγάπα ὁ Ἰησοῦς in v. 23 signifies simply *one of His disciples, whom Jesus loved, was reclining beside Him, not There was leaning on Jesus' bosom one of His disciples, whom Jesus loved*. 'Ανακείμενος ἐν τῷ κόλπῳ αὐτοῦ is synonymous with παρακατακείμενος αὐτῷ.

If κόλπος is identical with Eng. *half*, the original meaning of κόλπος must have been *cleft* which Chaucer uses in the sense of *crotch, fork*, the point where the legs are joined to the human body, the bifurcated part of the human frame (*JBL* 35, 158). When Dives in Hades saw Abraham afar off, and Lazarus ἐν τοῖς κόλποις αὐτοῦ (*Luke* 16 23) Lazarus was in Abraham's lap. We find the phrase *in the lap of Abraham* in the fourteenth century poem *Piers the Plowman*, and Luther rendered correctly: *in Abrahams Schoss* (*cf. Mic.* 91). Michelangelo's famous marble group *Pietà* at St. Peter's in Rome (pl. ix, No. 13 at the end of *MK*⁶ 2) shows the Virgin with the body of the dead Christ on her lap. *Cf. AJP* 42, 162—167.

Johns Hopkins University

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